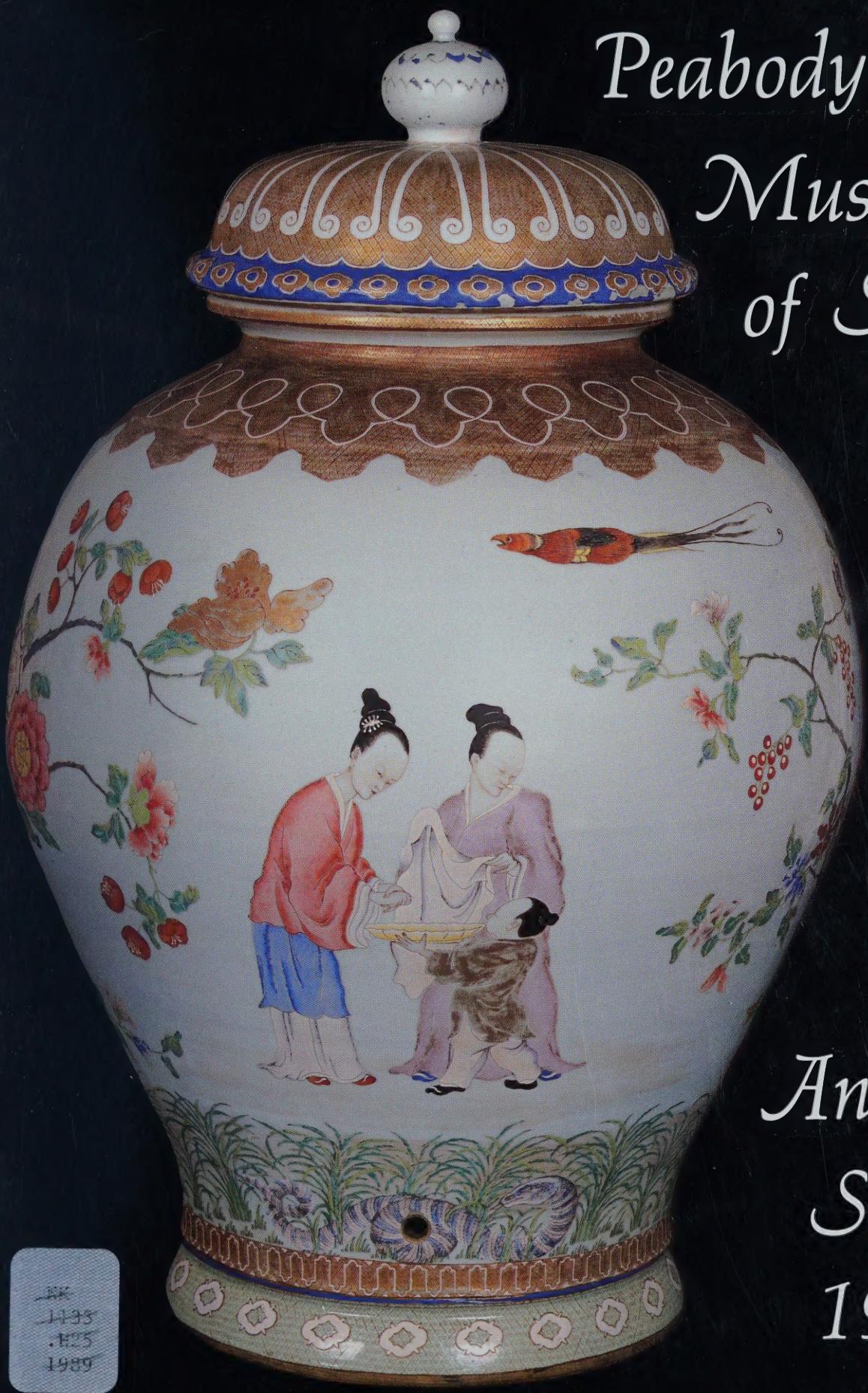


# Peabody Museum of Salem



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## FOREWORD

Once again, it is my pleasure to express the gratitude of the Museum to the many volunteers who have worked with such enthusiasm and spirit to produce the Museum's Annual Antiques Show. This has indeed been a significant year for the event with the move to East India Marine Hall. The challenges of the move have been met with great resource and a fine spirit of cooperation between volunteers and the Museum staff. We thank them all for their efforts. We are also very appreciative of the individuals, businesses and organizations who have contributed so generously. With such tangible support and good will, the Peabody Museum will continue to flourish and prosper.



Peter Fetchko  
Director

*Cover:* Jar with Cover, c. 1739.  
China; porcelain.  
Museum purchase with funds donated anonymously  
E82.516Ab

This magnificent large baluster jar and cover is believed to be after a design popularly called "The Hand Washing," by Cornelis Pronk (1691-1759). It was formerly in the Grand Ducal castle in Weimar.

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- Our Benefactors and Sponsors for their most generous contributions.
- Peter Fetchko, Director of the Museum, and the Trustees for allowing us to use magnificent East India Marine Hall.
- Mr. Peter M. Lindsay for his efficient management of the bars and bar tenders.
- Mrs. Nicholas Meek and Mrs. Sidney Cohen who orchestrated and produced the culinary delights for the Preview Party.
- Mr. Rob Moir, Curator of Natural History, for his enlightening article; and Mr. Philip Chadwick Foster Smith, for his sketches of East India Marine Hall.
- Christine Vining, our marvelous Show Manager.
- Mr. Dan Slade, Mrs. Bette Leistinger, Miss Robin Cennerazzo, and the entire staff of The Cricket Press for their invaluable advice and patience in producing the Catalogue, invitations and tickets for the Show.
- Mrs. Robert M. Rumpf and her talented flower arrangers for their glorious decorations. Mall Flowers of Danvers for supplying the beautiful blooms.
- Mrs. Linzee Wallis for her expertise as Treasurer.
- The newspapers and magazines for their help in making the Show a success.
- The Advertisers who support the show loyally year after year.
- The Exhibitors whose high standards have made this Show a continuous success.
- Mr. Frank Duley, head of Museum Security, and his staff for their enthusiastic cooperation. Also Mr. Paul Winfisky, Acting Curator of Maritime History, and Ms. Lucinda Kidder Wilkins, Museum Show Liaison for their patience and understanding.
- The many volunteers who addressed, stamped and prepared thousands of invitations; and those who cooked, prepared and served the hors d'oeuvres for the Preview Party. They all gave willingly of their valuable time.

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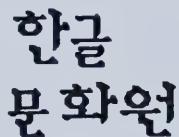


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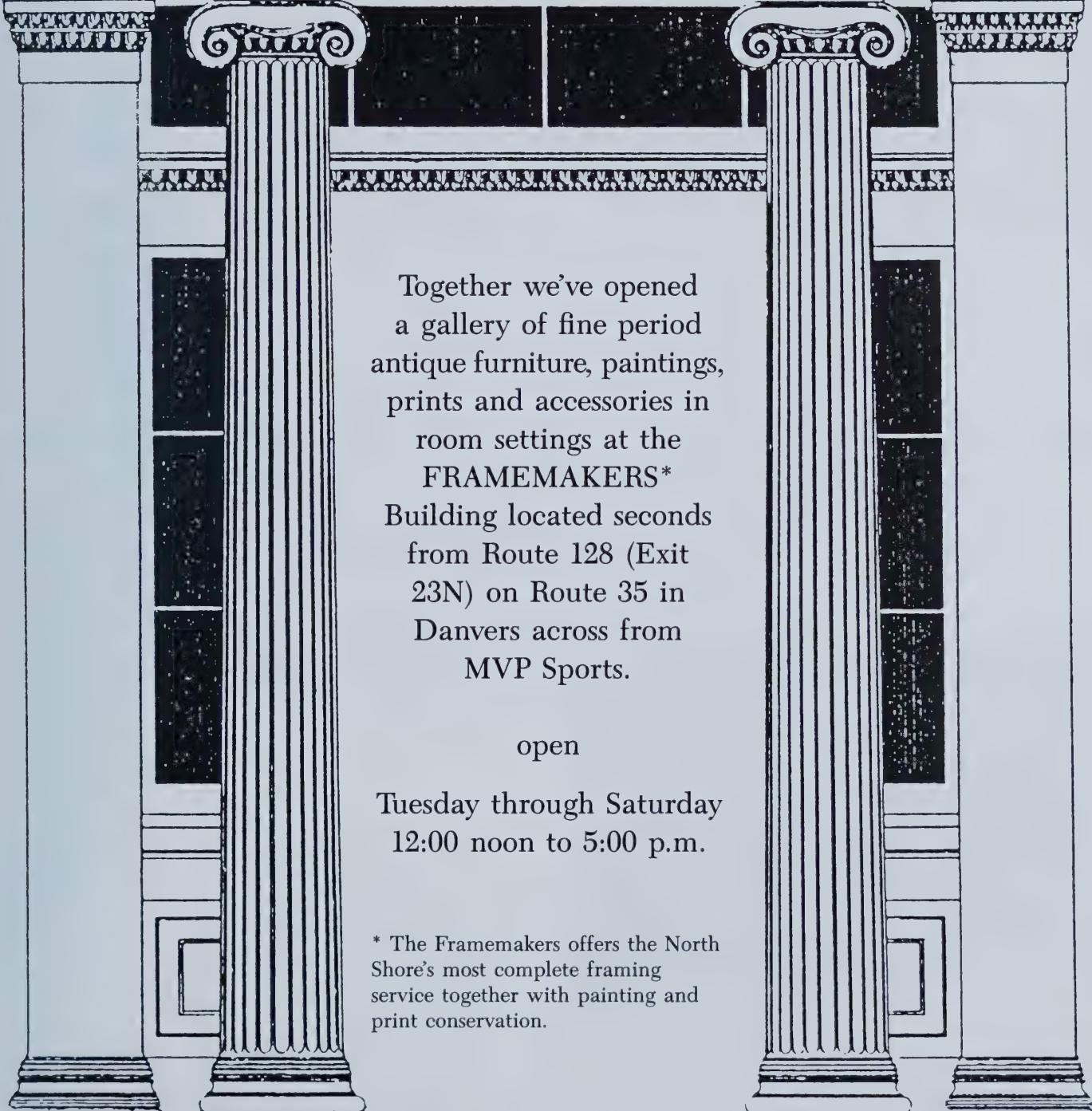
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# A Local Perspective on the Peabody Museum's Newest Exhibition: TOLLERS AND TATTLERS, MASSACHUSETTS WATERFOWL DECOYS 1840-1940

by Rob Moir,  
Curator of Natural History



*Shorebirds by Joseph W. Lincoln. Yellowlegs with nail bill from the DeBlois collection, in front. Black-bellied plover lent by O.W. Forte. Lincoln trimmed the bristles on his paint brush to create the crescent feather marks.*

In October, the Peabody Museum of Salem opened the exhibition: Tollers and Tattlers. It presents the diversity of styles and artistic merit of working Massachusetts decoys. Through their work one sees the skills and talents of forty-six working men, all but one never recognized as artists in their lifetimes. Featured are the finest examples of decoys from the Museum's growing collection, complimented by outstanding decoys loaned from private collections and six decoys from the Karolik collection at the Museum of Fine Arts, Boston.

When one enters the gallery these decoys are first seen from a distance, silhouetted in custom built cases. Color floods into the large open gallery from three eight by sixteen foot color photographs of the waterfowl's habitats: a salt marsh, lake and the rocky coast. This is the first time large color photographs have been used in the Museum. Adjacent to each mural is a duck boat that would have been used in that environment.

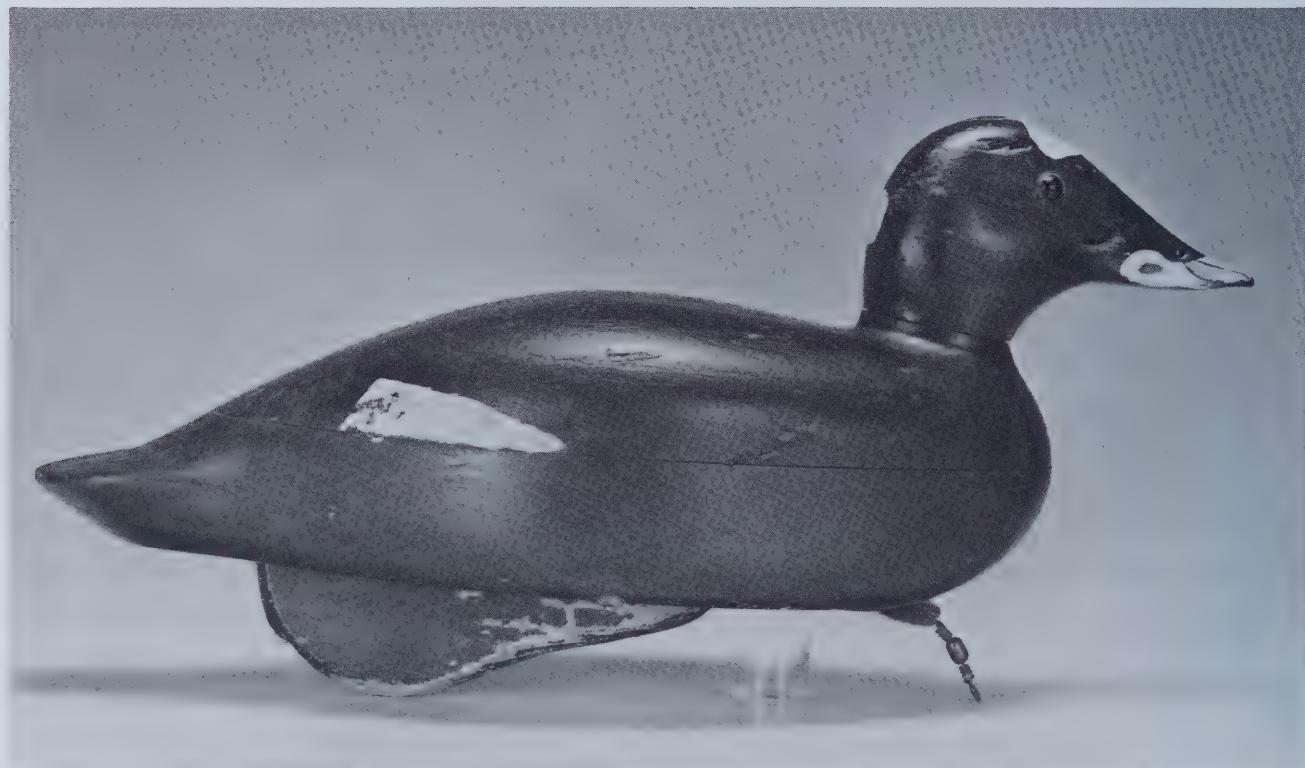
The Massachusetts Waterfowl Stamp Prints are also presented. This is the only state duck stamp program in the nation that depicts working de-

coys. The contest to select the year's design is hosted annually by the Museum with the Massachusetts Division of Fisheries and Wildlife. This two-dimensional art, with photographs and small craft, adds texture and perspective to an exhibit dominated by close to 200 working decoys. Descriptions and photographs of many of the exhibition's decoys are available in the September issue of *The Magazine Antiques* and the September/October issue of *Decoy Magazine*<sup>1</sup>.

The first "decoy" in North America was made in Salem. In 1638 the Massachusetts General Court granted permission to Emanuel Downing to build a decoy and gave him five hundred acres to do it. A decoy back then was very different from what we call decoys today. The word originated in Holland meaning a duck net. The English use of decoys or duck nets dates back to 1432 when it was recorded that 600 wildfowl were taken from the Abbot's Decoy at Crowland<sup>2</sup>. Emanuel Downing brought nets and related equipment from England, "at great expense"<sup>3</sup>. The location of the decoy is remembered today as Coy Pond near Leggs Hill and the Marblehead Road.

Decoys that resemble ducks originated in North America more than 2,000 years ago. Native Americans bound bundles of reeds with grass and feathers to create replicas of ducks and geese. This practice was observed by European explorers in the 1600s. Later, settlers made decoys out of wood to last for more than one season. Today decoys can be found throughout North America, but in Massachusetts the diversity and artistic merits of this folk art developed to a level unsurpassed by other regions. This rise was the result of a number of factors including a variety of waterfowl environments, local traditions, perhaps Yankee ingenuity, and the influence of several individuals including two trustees of the Peabody Museum.

Decoys were first recognized as collectible by Joel Barber, who published *Wild Fowl Decoys* in 1934. He saw in decoys a folk art that changed with passage of the Migratory Bird Act of 1918 which outlawed the hunting of shorebirds and market gunning. In his book he addresses the question of who made the first wooden decoy. He dates the origin to before the Revolution based on



Scoter decoy made by Captain Samuel Fabens, Marblehead, c. 1850. The decoy has been hollowed out and has a distinctive keel. Gift of Captain Gerald Smith.

an account published in 1842 by J. Cypress, Jr. Cypress writes that it was his great grandfather: "one o' th' first settlers that come down from M'sschus'tts,...and he was the first man that made wooden stools for ducks"<sup>4</sup>. Apparently the first wooden decoys, once called "stools", were by a Massachusetts carver.

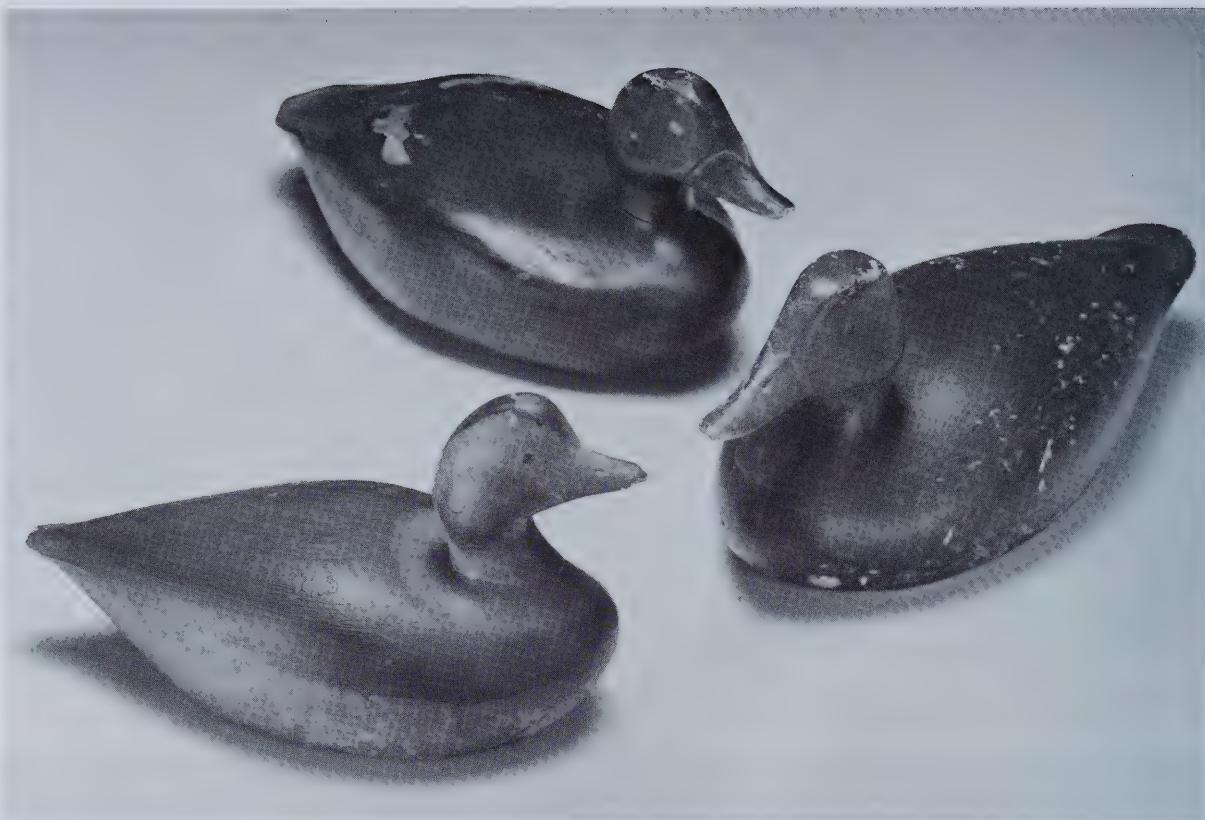
Little is known about the decoys and the men who made them prior to 1850, for very few of these early decoys survive. In the 1850s decoy making increased throughout the country. Of the half dozen known Massachusetts carvers active at that time two came from Salem. The eldest was Captain Samuel Fabens (1814-1899) born in Salem. Fabens worked out of Marblehead as a master of the clipper ships **Golden Eagle** and **Challenge**. Fabens hollowed out his decoys to make them

lighter. Hollow decoys were also less likely to check or crack than solid bodied ones. He gave his decoys a distinctive well-rounded shape with wooden keels to ride the swells off Marblehead's winter shore<sup>5</sup>.

Captain Charles C. Osgood (1820-1886) was another sea captain. He joined Salem's East India Marine Society in 1864, following trips to the Pacific Ocean. Little has been learned about this man, including his relationship to the famous Salem portrait painter, Charles Osgood. Osgood is known for his Canada goose and merganser decoys which, like Fabens', are hollow. His decoys have a distinctive upswept tail, and tacking attaching the base board to the body distinguishes Osgood's work from similar Salem decoys.



*Red-breasted Merganser Hen decoy made by Captain Charles C. Osgood, Salem. The decoy has been hollowed out and it has a bottom board. The construction and upswept tail is characteristic of Osgood's decoys. Collection of Ronald Gard.*



*Three decoys by Stephen Badlam of Dorchester. Clockwise from the top are surf scoter, black duck and oldsquaw on the left. Scoter and black duck Peabody Museum purchase, oldsquaw lent by Jackson Parker.*

Stephen Badlam (1822-1892), of Dorchester, was only recently recognized as a decoy maker when decoys he had given his grandniece came to a Bourne auction in 1987. The Museum acquired two with funds raised through the sale of Massachusetts duck stamps. Jackson Parker, Honorary Curator of Waterfowl Decoys, bought a third with the intent of loaning it to the Museum. When I announced our new addition to the collection at a staff meeting, Crosby Forbes was quick to point out that Stephen Badlam had made a famous chest-on-chest for Elias Hasket Derby.

A Badlam genealogy was found by Jackson Parker in the Newton Library which presented a number of Stephen Badlams. The decoy maker, a clerk, was the grandson of Derby's cabinet maker and the son of another cabinet maker who died in 1847. If Badlam made his decoys as a young man in his father's cabinet shop, then these would be some of the earliest decoys by an identified maker. Each decoy had been branded "S.B.", under the paint on the bottom.

With his oldsquaw decoy under his arm, Jackson Parker set off for the Garvan Collection at Yale University to see the Badlam chest-on-chest, and to see if any of the Badlam furniture had the same brand on it. The chest-on-chest did not have a brand. However when the curator saw the decoy's brand he led Jack past rows of furniture to a table with a very similar "S.B" brand. By its style he had attributed the table to a Salem cabinet maker. Thanks to Jack's work it is now being attributed to the decoy maker's father.

As for the decoys, we do not know when Badlam made them. They may have been made at different times because the scoter decoy is not as well shaped as the other two. The oldsquaw decoy resembles the work of Joseph Whiting Lincoln (1859-1939), particularly the jaunty attitude of its raised head and the thin tail. However, Lincoln was only 33 when Badlam died and even younger when the decoy was given to Badlam's grandniece. Also the bill carving is consistent on all three decoys and differs from Lincoln's work.



Decoys by Joseph W. Lincoln of Accord. Foreground white-winged scoter hollowed out and attached to a board with open back. This construction design, developed by Lincoln, was known as a "self-bailer". Gift of Mr. and Mrs. Ralph B. Williams in memory of Ralph B. Williams, III. Black duck, in back, is made of solid cedar with attached pine head. Peabody Museum purchase.

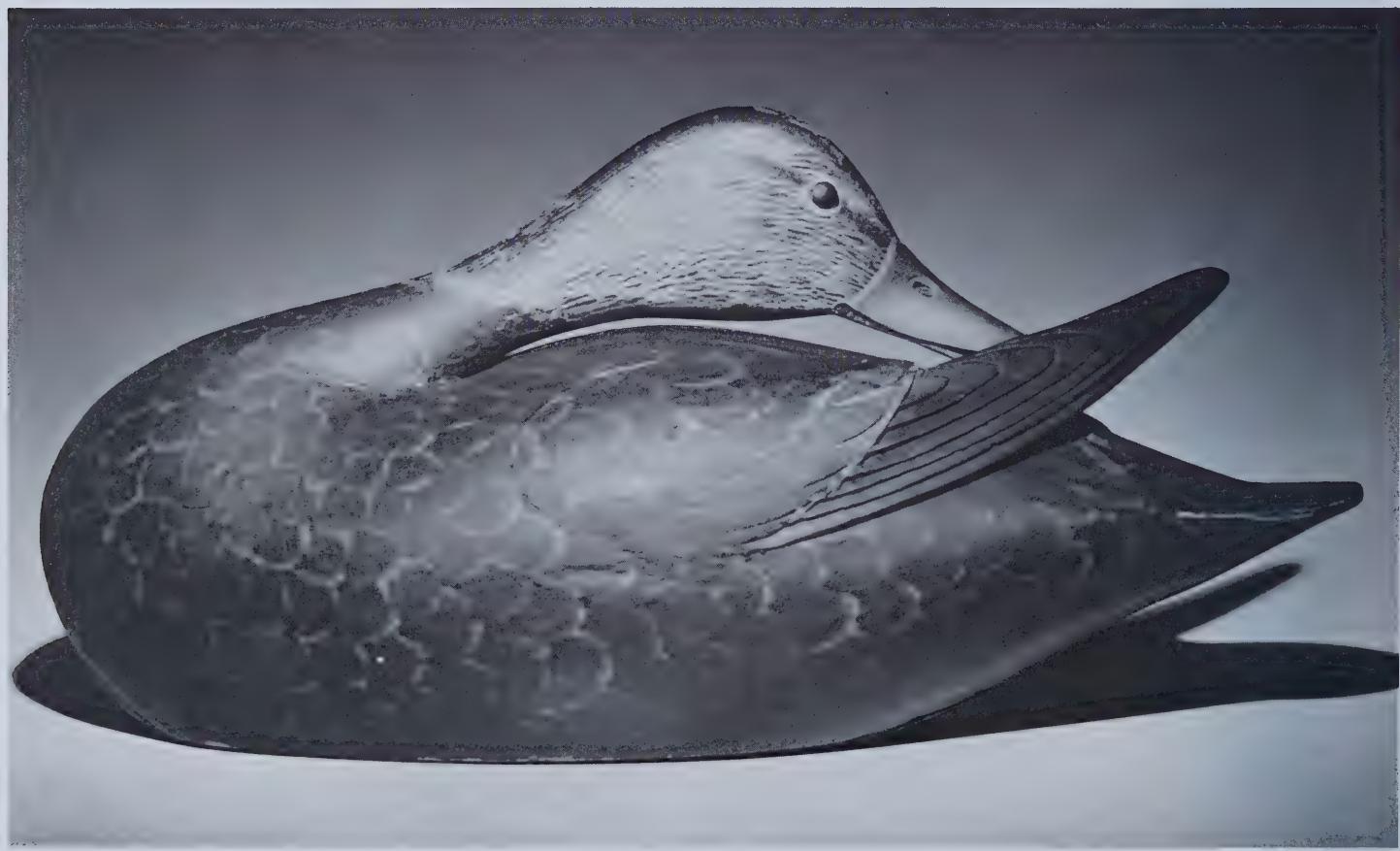
Joseph W. Lincoln was considered Massachusetts' finest decoy maker by the Duxbury decoy collector and historian, Dr. George Ross Star, Jr.<sup>6</sup>. Lincoln obviously had a thorough understanding of ducks, geese and shorebirds. He simplified his observations into elegant decoys with gracefully sweeping lines and bold patterns of paint.

Anthony Elmer Crowell (1862-1952) is considered by many others to be Massachusetts' finest decoy maker. One could say that Lincoln was the finest carver and Crowell the finest painter. They were very different in their approaches to decoys. Lincoln strove to capture the essence of waterfowl with simple lines and patterns that transcended the ruffled feathers, while Crowell strove for naturalistic decoys with each feather detail carefully applied.

In 1900, Crowell was hired by Dr. John C. Phillips to manage a hunting camp below his Beverly

house on Wenham Lake. Each September Crowell would leave his home in East Harwich on Cape Cod to come to Beverly. On the way he would stop in Accord, part of Hingham, to visit his friend Joe Lincoln. Out of these visits came Crowell's first miniature duck carvings which he gave Dr. Phillips.

Lincoln made miniature decoys as examples of his work to show prospective clients what the full scale decoy would look like. In the set of six Crowell miniatures at the Museum, two look like Lincoln's miniature decoys with no wing carvings and eyes made of a ring of paint around a dot. Others in this same set have Crowell's distinctive carved wing tips, more care in the shaping of the head and body, and different eyes. In these six miniatures one can see the change from miniature decoys to the development of Crowell's distinctive style. No other Crowell miniatures have been found that lack bases.



Preening black duck with raised wing by A. Elmer Crowell with Dr. J. C. Phillips' initials on painted bottom, from the Clarence R. Edwards collection.



A. Elmer Crowell's earliest miniatures, circa 1900, show the development of his miniature style. The canvasback shown in the lower left resembles miniature decoys by Joseph Lincoln. The goldeneye with carved wing tips is classic Crowell. Gift of Arthur Phillips.



Semipalmated sandpiper, life-sized, mounted on an actual oyster shell made by A. Elmer Crowell circa 1905. Gift of Arthur Phillips.

A semipalmated sandpiper which Crowell also gave Dr. Phillips tells another story. This full sized carving is clearly a decorative and not a decoy because it has been put on a base. The base is a real oyster shell. From below one can see a number of holes or attempts by Crowell to get the bird positioned right. This is the only known Crowell carving on a real shell. We think the shell gave Crowell so much difficulty that after this decorative he always carved and painted shell bases out of wood.

Dr. John C. Phillips, past president of the Peabody Museum, was an active sportsman who kept thorough records of waterfowl on Wenham Lake and during his trips about Essex County. He had over 160 publications, many of which urged the wise management of bird populations and limits to hunting. Dr. Phillips played an important role in the education of citizens and elected officials that led to the passage of the Migratory Bird Act of 1918. He was also active with the state game commission and is responsible for the introduction of the ring-necked pheasant to New England<sup>7</sup>.

Elmer Crowell worked for Phillips for ten years. After that his decoys continued to be requested by Boston sportsmen who had come to know his work through Dr. Phillips. As a result, Crowell is the only one of 116 known Massachusetts decoy makers to make a living on decoys and decorative bird carvings.



Portrait of Dr. John C. Phillips by "Richard B. Adam, Wenham Lake, Mass. 1929. Lent by Arthur Chesmore.

Frank W. Benson is to waterfowl art what Dr. Phillips was to conservation. He became a trustee at the Peabody Museum the same year as Dr. Phillips, in 1916. Benson is currently receiving well earned acclaim for his skills as an artist. His etchings and drypoints of waterfowl, based on hours of field observations, brought an appreciation of waterfowl into the homes at a time when laws to protect waterfowl were in need of public support<sup>8</sup>.

Frank Benson's Ipswich guide, Tom Wilson, made decoys with such exquisite paint detail that one wonders if he was influenced, or perhaps inspired, by Benson's paintings. Wilson's work was unknown until folk art historian Nina Fletcher Little found 13 in Salem in 1951. A Tom Wilson decoy has never been auctioned, so they are unknown to most collectors. There are twelve in the exhibition which rival the work of state's finest decoy makers.

It is difficult to compare folk art and determine which is the finest piece and who was the finest decoy maker in North America. However, if auction prices are any indication, only two decoys have sold for over \$200,000, both in 1986. A wood duck by Joe Lincoln, featured on the first Massachusetts duck stamp, sold for \$205,000, and a preening pintail by Elmer Crowell sold for \$319,000. The pintail had been made for Dr. John C. Phillips.



*Black Duck by unknown maker found in the Whiting barn in Tisbury on Martha's vineyard by Dr. George Ross Starr, Jr. Peabody Museum purchase.*



Decoys by Tom Wilson of Ipswich: black-bellied plover, Canada goose and red-breasted merganser. Lent by Nina Fletcher Little.

Only a few of the 120 decoy makers that the Museum has documented in Massachusetts have been presented in this article<sup>9</sup>. Some of the finest folk art in the exhibition is by makers whose identities have been lost. Their decoys are in keeping with regional styles but the body lines, paint or construction show a distinctive hand that awaits identification by a family member or hunting companion.

TOLLERS AND TATTERS is located above the Museum's entrance lobby. A large oversized Canada goose decoy by Joe Lincoln sits on top of the Museum's revolving doors, visible from Essex Street. In this location the exhibition serves as a departure point for the visitor into exhibitions of Maritime History, Ethnology, natural History and Asian Export Art.



*Preening black duck decorative carving with Crowell's oval brand on the base. The blue wing patch has the two white stripes of a mallard hen which may be an error or Crowell's sense of humor. Gift of Harry and Virginia Sprong.*

## Footnotes

<sup>1</sup>See R. Moir and J. Parker, "Massachusetts Waterfowl Decoys", *The Magazine Antiques*, September 1989 volume CXXXVI, number 3 and R. Moir and J. Parker, "Tollers and Tattlers", *Decoy Magazine*, September/October 1989 volume 13, number 5.

<sup>2</sup>A decoy net continues to operate today in England where the waterfowl is trapped, banded, released and recorded by the Waterfowl Trust. It is described, along with the history of English decoys in W.A. Cook and R.E.M. Pilcher, *The History of the Borough Fen Decoy* (Providence Press, Wardy Hill, Ely, Cambridge, 1982).

<sup>3</sup>From S. Perley, *The History of Salem, Massachusetts* (Salem, 1926).

<sup>4</sup>Page 46, Joel Barber, *Wild Fowl Decoys*, 1934, reprinted by Dover Publications, 1954.

<sup>5</sup>The lines to Faber's scoter decoy will be familiar to those who know decoys made by Captain Gerald Smith of Marblehead. Captain Smith acquired this and other Faben decoys as a young man and based many of his scoters on it.

<sup>6</sup>The book by Dr. George Ross Starr Jr., *Decoys of the New England Flyways* (Winchester Press, New York, 1974) is an excellent source of information on local decoys.

<sup>7</sup>The Wenham Lake records were privately printed in 1926 and 1936. They contain detailed notes on numbers of waterfowl observed on the lake and at other hunting stands he visited in Essex County. Dr. Phillips' records are quoted by Dr. Charles Townsend in his *Birds of Essex County* (Nuttall Ornithological Club, Cambridge, 1905).

<sup>8</sup>Dr. Phillips had hoped that the ring-necked pheasant would take hunting pressure off the declining numbers of grouse. He came to regret introducing the pheasant because as the pheasant population increased so did the number of hunters, who were not likely to hesitate to bag the occasional grouse. In 1988 wild turkeys were reintroduced to Essex County at the John C. Phillips Sanctuary in Boxford. Will history repeat itself?

Phillips is best known for his extensive four volume books: *The Natural History of Ducks*, which has recently been reprinted by Dover Publications as two volumes.

<sup>9</sup>The Berry-Hill Galleries in New York had an extensive exhibition of Benson's works May 17 to June 24, 1989. The exhibition catalog, *Frank W. Benson, A Retrospective*, features a personal and well researched biography of the artist by his great granddaughter, Faith Andrews Bedford.

<sup>10</sup>The Museum's publication, *The History of Massachusetts Waterfowl Stamps and Prints* by C.G. Rice, lists identified Massachusetts decoy makers with their dates, occupations and town. The book is updated annually with a four page supplement that fits into the binder.



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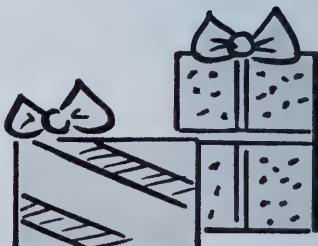
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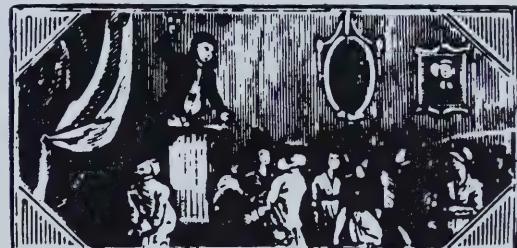
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# EAST INDIA MARINE HALL: 1824-1974

by Philip Chadwick Foster Smith

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Philip Chadwick Foster Smith was Curator of Maritime History at the Peabody Museum of Salem for almost ten years and also Curator of Maritime History at the Philadelphia Maritime Museum. He now lives and writes in Maine.

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## Introduction to the Sketches

After twenty-five years of occupying rented quarters, the East India Marine Society reached a momentous decision in 1824 to remove its meeting room and cabinets of "natural and artificial curiosities" into an entirely new structure. A committee was formed to seek out a suitable parcel of land upon which to build, while an independent body, known as the East India Marine Hall Corporation, came into being about the same time. It was the Corporation, not the Society, which was to build, own, and administer the Hall, although the Society itself would hold a substantial block of the shares in it.

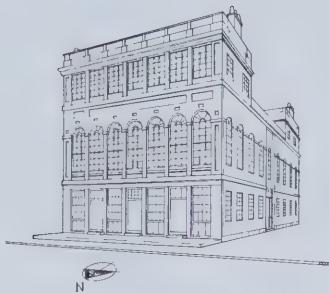
The land so acquired was purchased by the Corporation on 22 July 1824 for the sum of \$4,000. It was situated on the southerly side of Essex Street, the principal thoroughfare through Salem, nearly opposite the junction of St. Peter Street. On it, stood a house and outbuildings raised during the first half of the eighteenth century by James Lindall. Ultimately, the property had been sold to Captain John Gardner, whose widow continued to occupy the house and to lease portions of it to boarders for almost forty years after her husband's death in 1783. Then, in May 1824, it was acquired from the Gardners by John

Andrew, a Salem merchant, who, in turn, disposed of it to the East India Marine Hall Corporation. The old house was removed, and East India Marine Hall began to rise from the ground.

To illustrate every change in the Hall and its neighbors over a period of one hundred and fifty years would require dozens of drawings; several hundred might be necessary to suggest the continuous shifting of signboards, trade signs, awnings, and curbside appurtenances alone, but no purpose could be served by attempting an exercise of such fatiguing proportions. Fourteen do the job well enough, for they are sufficient to demonstrate the remarkable metamorphosis of a 300-foot strip of street frontage in an old New England seaport community.

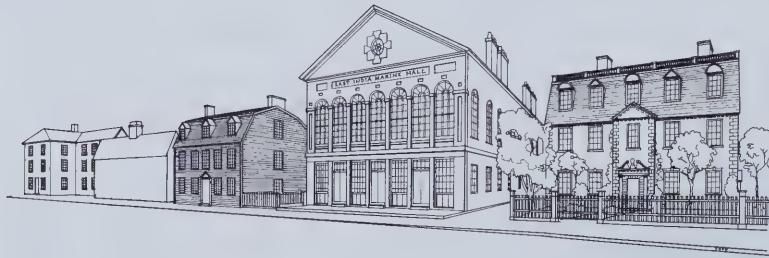
A vantage point has been taken from the northwest corner of St. Peter Street, which ceased to exist in this location during the summer of 1973, but from which, historically, East India Marine Hall had always been viewed to best advantage. Prints, sketches, woodcuts, photographs, and an assortment of maps and documents have provided the basis upon which the accompanying illustrations have been prepared.





Sketch 1: 1824

As originally designed, East India Marine Hall was intended to include third floor pavilions at its northern and southern ends, as well as an unnecessarily pretentious side entrance on the west. That it was not built this way suggests the growing prudence on the parts of the East India Marine Society and of the Hall Corporation during the preliminary phases of planning and construction. The Society required for itself a spacious hall on the second floor; the Corporation sought convenient rooms at ground level from which income-producing rents could be derived. The pavilions, therefore, were expendable. So was an ornate side entry, because the house on the adjacent lot would have hidden it almost entirely from view in any case. Stripped of these features, with a gable roof substituted for the pavilions, the granite and brick facades of East India Marine Hall began to take on substance during the late summer of 1824. The contractor was William Roberts, whose other work around Salem was to include the Bowker Block on the opposite side of Essex Street, St. Peter's Church, the Salem Jail, the old granite Railway Station pulled down during the mid-1950s, and portions of the Custom House on Derby Street.



Sketch 2: 1825

When dedicated in October 1825 by President of the United States John Quincy Adams, East India Marine Hall was flanked exclusively by residential structures.

On the western side, behind a garden, stood the mansion built in 1750 by Benjamin Pickman (1708-1773) and occupied successively by his son Benjamin (1740-1819) and grandson Benjamin (1763-1843). All had become eminent merchants in the town, although the second of the name had been a Loyalist during the Revolution but had returned to Salem in the 1780s where he had been reclaimed by public opinion and for many years afterwards held the post of Town Treasurer.

The gambrel-roof house on the eastern side of the Hall had been built in 1765 by the father of its present occupant, Captain Peter Lander. Captain Peter's son, Peter, Jr., was a member of the East India Marine Society and was its Secretary at the time the Hall was constructed.

Beside it, next but one house to the junction of Liberty Street further east, was a house erected in 1700. No likeness of it seems to have survived; that delineated here is entirely conjectural but suggests the space it occupied. For many years after the French and Indian War it was used as a public house, first by a Scotsman named Somerville and then by such well-known Salem tavern keepers as William Goodhue and Samuel Robinson. In 1825, it was owned by Gilbert Chadwick, victualler, who had rented it for some years before he was finally able to purchase it in 1795 from Daniel Rindge of Portsmouth, New Hampshire.

At the junction of Essex and Liberty Streets stood the Lynde-Oliver House, built by Major William Browne in 1700 as a wedding gift to his daughter Mary, wife of Judge Benjamin Lynde (1666-1745). It became the home of their son, Judge Benjamin Lynde, Jr. (1700-1781); his son-in-law, Judge Andrew Oliver (1731-1799); and Oliver's son, Dr. Benjamin Lynde Oliver (1760-1835).



Sketch 3: 1825-1845

In 1836, a year after Dr. Benjamin Lynde Oliver's death, the Lynde-Oliver estate was sold at public auction when it was purchased by Dr. Daniel Oliver, then of Hanover, New Hampshire, but later of Boston. It would seem that the ancient house disappeared almost immediately. The site soon earned the local nickname of "Oliver's Hollow" from the gaping cellar hole that remained on the corner until well into the 1840s.

It was a period of high mortality among the owners of the homes neighboring East India Marine Hall.

Gilbert Chadwick died in his eighties in 1829, two days after arsonists had set fire to his shop and barn, but his widow and several of the younger generation continued to dwell in the house. His son-in-law, Captain Henry Gardner Bridges, was a member of the East India Marine Society.

When Captain Peter Lander died in 1834, the oldest citizen of Salem at the time, he had been predeceased by his son Peter. The house therefore descended to another son, Edward, but when Edward entered into bankruptcy in 1843 the property was sold to merchant Gamaliel Hodges.

The last of the Benjamin Pickmans died in 1843. The elegant family mansion, built with money derived from the cod fisheries and inhabited by the family for nearly a century, was sold by the heirs in 1844 to merchant William Henry Neal.

The character of the region was to undergo a gradual transformation before the end of the decade.

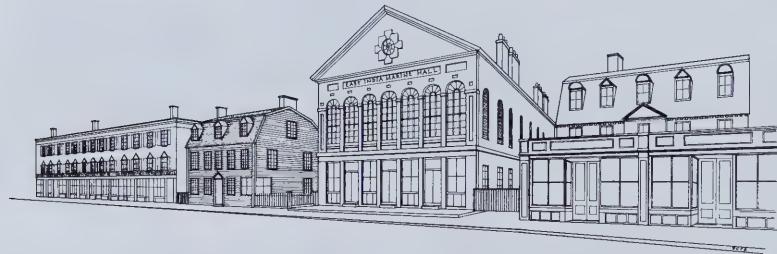


Sketch 4: 1845-1850

The first major change to the area surrounding East India Marine Hall occurred during the late 1840s when a three-story brick commercial block was erected by John Kinsman on the site of the Lynde-Oliver and Chadwick Houses.

Kinsman, originally styled a housewright, but who later became Superintendent of the Eastern Rail Road, acquired the Lynde-Oliver property from Daniel Oliver's widow in 1844. Even before he obtained a clear and final title to the land he began talking about erecting a building on the lot. Smelling trouble, the Chadwicks bought from Gamaliel Hodges in May 1844 a small, additional piece of land as a buffer strip between their own and Kinsman's property. As talk of Kinsman's "intended building" became more prevalent, the Chadwicks took alarm, and the contention which ensued over the common boundary had to be referred to impartial referees for settlement. Two years later in 1846, however, the Chadwicks finally decided to sell their Essex Street house to Kinsman. He promptly caused it to be removed.

Borrowing heavily from David Augustus Neal, President of the Eastern Rail Road, and from Leverett Saltonstall, Kinsman built his commercial block which became known as the Lynde Block or "Lynde Place."



Sketch 5: 1850-1865

After Gamaliel Hodges died, the former Lander House was sold in May 1851 to his son John by the other heirs. He, or perhaps his father before him, converted it for uses other than residential, for it became the address of lawyers offices, several small retail establishments, and for a few years, even served to house the Saltonstall High School for Girls.

William Henry Neal, who had purchased the Pickman estate on the opposite side of East India Marine Hall, also died, and the property was put up for auction. It was bought by Sarah Elizabeth LeMaster, single woman, sometimes described as an inhabitant of Salem but other times as a resident of the nearby town of Wenham. In 1856, she resold it to her sister, Miss Lydia LeMaster. Before 1859, the two of them had built a block of stores out over the garden to the street, and the once substantial mansion went into a decline from which it never recovered.



Sketch 6: 1866

At half past eleven on the night of 14 May 1866, a fire of unknown origin broke out in a stable at the rear of the Lander-Hodges House and then began a clockwise sweep through the dense cluster of buildings in the center of the block. Before long, the flames had communicated not only to the Lander-Hodges House but also to the Lynde Block and several dwellings on Liberty Street. Despite the strenuous exertions of the firefighters, who were hampered by an inadequate supply of water, none of those involved could be saved. The coving on the eastern side of East India Marine Hall also caught, but, providentially, the Hall suffered only minor damage and the collections inside came to no particular harm.

By this time, the Lynde Block was owned by Francis Peabody, a wealthy manufacturer and influential citizen of Salem, who had purchased it from John Kinsman in 1852. In September 1866, Peabody supplemented his real estate holdings in the area by acquiring from John Hodges the land upon which the Lander House had stood. He now owned the whole street frontage from the eastern property line of the East India Marine Hall Corporation to Liberty Street.



Sketch 7: 1867-1890

In 1867, the museum of the East India Marine Society, which had become a financial burden to the organization, and the natural history collections of the Essex Institute came together in East India Marine Hall as the "Peabody Academy of Science." This had come about as the result of an endowment offered by philanthropist George Peabody, a man of local birth who had become one of the principal bankers of London. The new institution would be governed by a self-perpetuating board of Peabody-appointed Trustees.

President of these Trustees (as well as George Peabody's fourth cousin) was Francis Peabody, the owner of the adjacent property. He died in October 1867, but already plans had been made to build commercial structures on the fire-ravaged site next to the Hall. A second Lynde Block of two stories rather than three sprang up from the ashes of the first. Between it and the Hall, there arose before the end of the decade an odd little building with a roof shaped like a Chinese pagoda. It also resembled an old-fashioned tent of the type found at country fairs or expositions. It became known instantly as "The Pavilion."

The original occupant was David Conrad who sold trimmings, laces, kid gloves, corsets, skirts, and other millinery finery. He remained in the Pavilion building until 1876 when he removed to larger quarters further along Essex Street and in 1884 to a large shop on Winter Street, Boston.

Gas street lamps had been lighted for the first time in Salem on Christmas Day 1850; electricity followed thirty-one years later. By the end of the 1880s, unsightly electric light poles, with their network of wires, had blighted the landscape in front of the Hall.



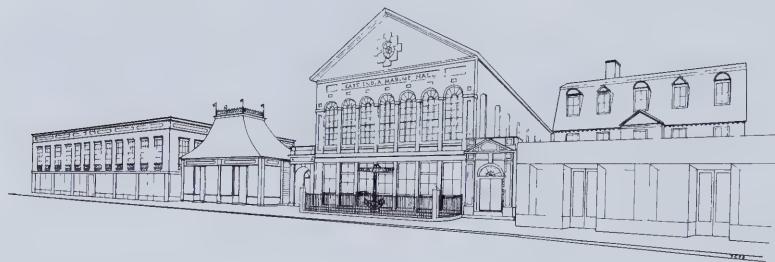
Sketch 8: 1890-1906

In 1886, the Trustees of the Peabody Academy of Science added a new wing called Academy Hall to the southeastern corner of East India Marine Hall. Although it is not visible from the vantage point of these sketches, it nonetheless was an extremely important addition to the institution and included on the ground floor under the East Hall gallery a 300-seat auditorium with a sloping floor and raised stage. Access to it was by means of an alleyway along the eastern side of the Hall. Lecture-goers were protected from the elements by a wooden lean-to roof running the length of the building.

By 1900, the shutters that had covered the second-floor windows on the western side of the Hall rotted away and were not replaced. The windows themselves had probably been bricked up since the 1830s, as had been the intention of the Society, but this cannot be stated with certainty. The Pickman-LeMaster House and shops had changed, too. An open ballustrade now surmounted the stores while the shingles on the roof of the house itself had given way to wrinkled tar paper and battens.

During the year 1904, the ground-floor front rooms of East India Marine Hall were remodeled. Until then they had been rented to such enterprises as the Oriental Insurance Company, the Asiatic Bank, the Naumkeag Bank, the Salem Marine Insurance Company, Nathan Peirce, Jr.'s News Room and Collection Office, the Gas Light Company, and numerous shipping merchants' offices, milliners, and retailers. Now, the space was reclaimed for museum use. The three doors to Essex Street were changed into windows, a wrought-iron railing was installed out front, the last of the chimneys on the western roof were removed, and a new entrance corridor was constructed in the space that had been the passageway between the Hall and the Pickman-LeMaster property.

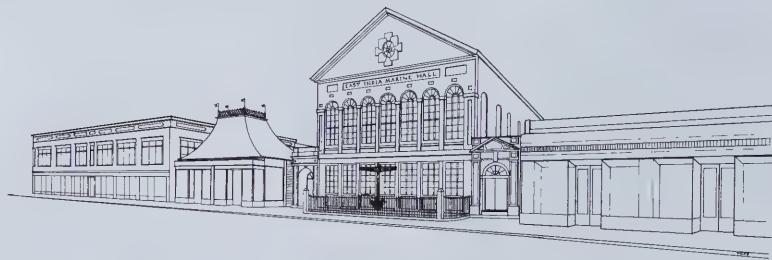
The Marine Room was dedicated 31 January 1905. The enormous anchor, soon to become a familiar landmark, was placed before the building the next year.



Sketch 9: 1907-1929

Outwardly, save for occasional modernization of the Lynde Block and the Pickman House store fronts and the merciful disappearance of the light poles, no striking changes occurred in the vicinity until 1929. On 18 April 1929, the cornerstone was laid for an enclosed corridor to replace the open shed roof leading into Academy Hall. It was designed to emulate the style of the entrance corridor on the opposite side and to balance it.

The Museum had been undergoing other changes within. Another gallery, Weld Hall, was constructed behind Academy Hall in 1907; in 1910, the Museum purchased what was left of the Pickman House with its fronting stores from the LeMaster heirs; in 1915, it acquired the Pavilion building next door on the other side; and that same year officially changed its name from the Peabody Academy of Science to the Peabody Museum of Salem.



Sketch 10: 1930-1943

Long before the Pickman House had been acquired by the Museum it had become an anonymous building, noticed by few and largely stripped of its architectural embellishments. It was beyond repair or improvement. It came as a surprise to no one, therefore, when the Salem Building Inspector finally condemned it in November 1940 and ordered it to be torn down as speedily as possible to prevent the threat of fire in the neighborhood. The fronting stores, however, would remain for another twenty-two years.

The interior of East India Marine Hall underwent extensive remodeling during the years 1942 and 1943 when the galleries and mezzanines installed after 1867 in the Great Hall upstairs were ripped out and the space was restored to its original state when actively used by the East India Marine Society. At the same time, the lower-floor windows were replaced with lights more in keeping with the scale of the building.



Sketch 11: 1944-1963

The Pickman House stores, after more than a century of use, were pulled down during the autumn of 1962. Their removal exposed to view for the first time the combined Loring Room and Crowninshield Gallery wing which had been erected off the southwestern corner of East India Marine Hall in 1953. A wrought-iron fence was placed along the Essex Street pavement, and during the summer of 1963 a concrete block wall was constructed across the back of the lot and a Japanese Garden was created in front.

Within, Academy Hall had been converted into exhibition galleries, another Crowninshield Gallery was built in the center of the complex, a new library wing was given by the Phillips and Saltonstall families, and Academy Hall Corridor became a utilitarian exhibition area.



Sketch 12: 1963-1973

By 1967, the old Pavilion building had become a liability and was torn down that autumn to make way for the Peabody Museum's contemplated expansion to the east. Two years later, in 1969, the Museum was able to acquire the Lynde Block, which continued to be rented to retailers until the expansion plans were formalized in 1973.



Sketch 13: 1973-1974

The expansion program, which had been studied and restudied for more than six years, finally bore fruit in December 1973 when a contract was signed for the construction of an enormous new wing to run the length of Essex Street from East India Marine Hall to the corner of Liberty Street.

Neither the structurally deficient Academy Hall Corridor nor the much-abused Lynde Block could be incorporated into the final design for the new wing. Both were demolished before the last of January 1974.



Sketch 14: 1974

The metamorphosis of East India Marine Hall and its neighbors over the period of one hundred and fifty years had been remarkable. Only one thing had remained relatively constant throughout that entire period: the elegant granite facade of East India Marine Hall.



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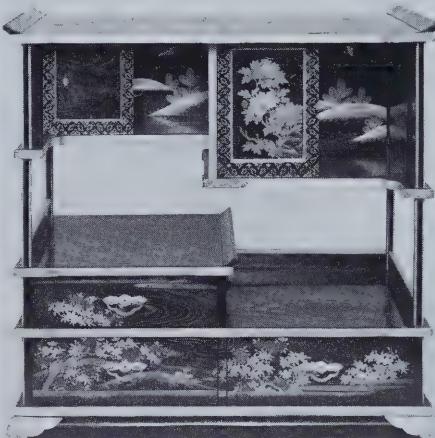
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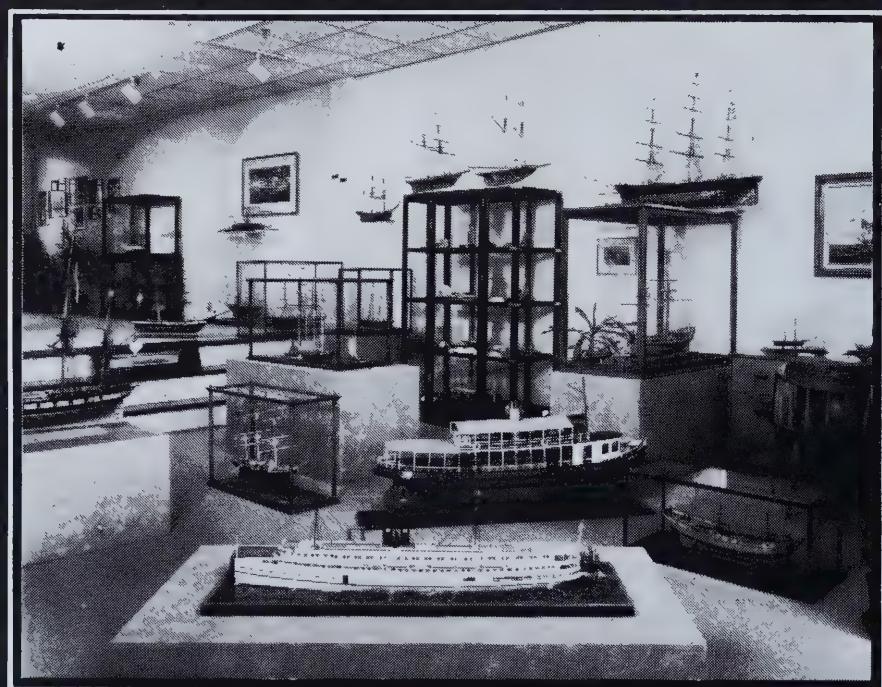
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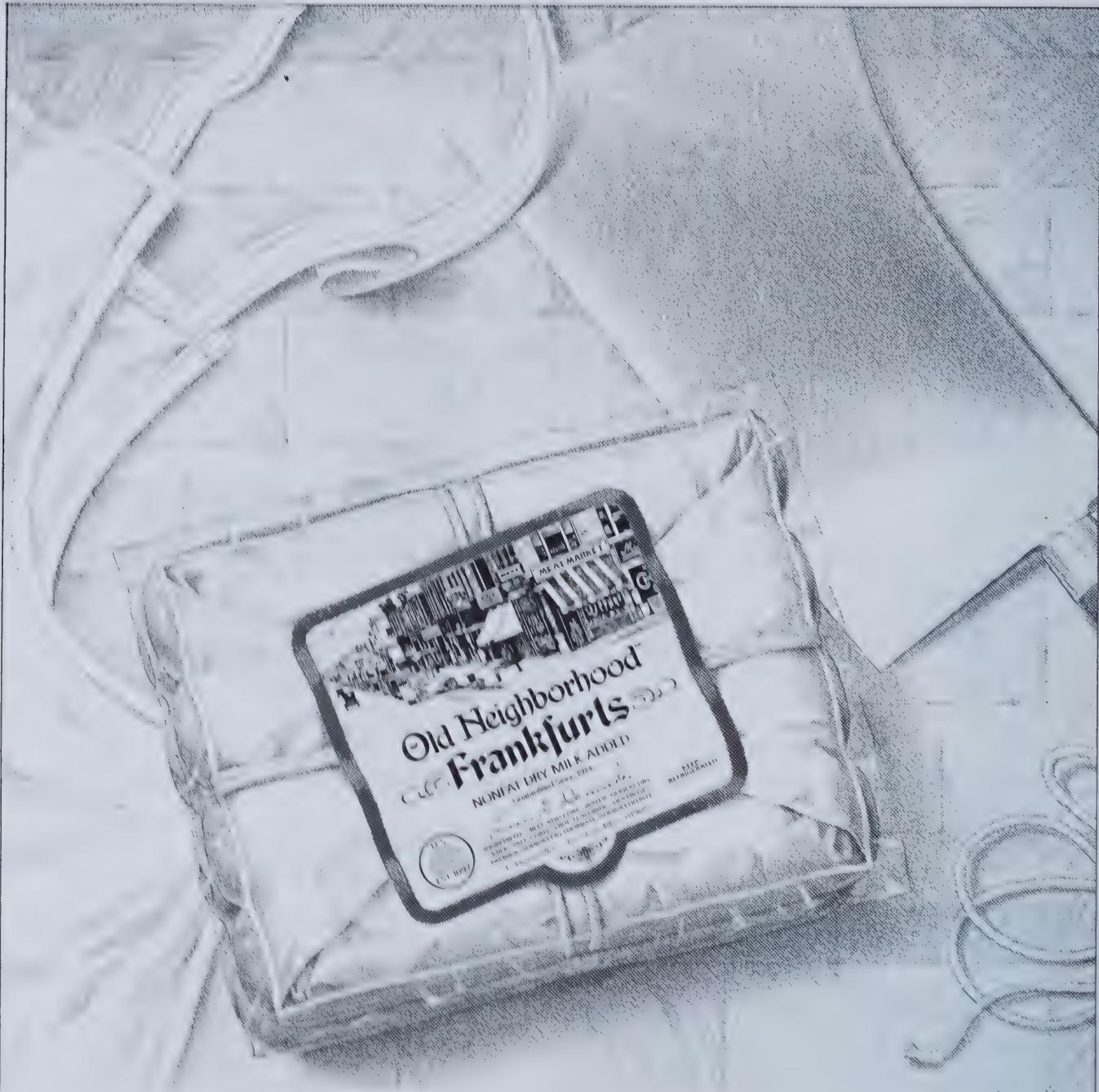
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